

## Lincoln Steffens H I S C O L U M N

"Don't ask Martin Flavin" might be a wise rule for Carmel to hang up and heed. At the first night of "The Naughty Wife" a governing member of the Community Players asked him, in good faith, how he liked it all and he answered in good faith: "It's a rotten play rottenly done." And the visible shock and the audible remonstrance of the Player were in vain; the doughty Flavin repeated his criticism in even more dramatic form. It is just as if Flavin agreed with our high-brows in their contempt for Hollywood. It is just as if he, who has been working with, for and against, the businessmen who have been making plays for the screen and the box-office believed that our amateurs who are above the restrictions of mass production for money, should choose and make better, not worse plays, than those pants-pressers, and play them, not pretty well, but better than professionals. But I would hate to ask him if that is what he means. The tactless cuss might step on me as he did on the trusting lady, publicly, in the lobby and with Mrs. Flavin plucking at his sleeve, too. No. It's better not to ask Martn Flavin anything. It were better to "ask Mr. Foster," as polite communities do, as a role.

¶

The uniuity of Carmel is not physical nudity. Sun bathing on our beach and in our back yards is not characteristic of us. Can't be; too much fog; sun-shine is too infrequent to develope a habit. The beach-bather caught and exposed in his coat of tan was a foreigner, from San Jose. The papers, and their correspondents, who delight to shame us, only shame themselves. They imagine what they like. And, fortunately, they are so constituted that they cannot see the shameless souls that walk and bulk around here in all their nakedness.

¶

Carmelites should notice how Pacific Grove is coming along with that exhibition of bathing suits on their beach. It's more sugestive than our nudists, f we ever had any.

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# THE CARMELITE

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NO.  
17

## Wrong Passengers on the Communist Bark

Within the past week it has dawned on a number of Carmel residents—eighty, more or less—that there is truth in the old saw: "The hand is quicker than the eye." Especially where the signing of petitions—one petition in particular—is concerned. The dawn light broke through yesterday afternoon when mandamus proceedings were instituted in the Superior Court at Salinas seeking removal of signatures from the so-called communist petition of which more rather than less has been heard in Carmel during recent weeks.

The story runneth thus:

During May, four petitions were circulated locally bearing the caption "Communist Party Petition to Participate in Primary Election." Its preamble was short—disarmingly so—and, as it now appears, was strictly in accordance with the form stipulated by statute.

Superficially it appeared that only one principle was involved: the inalienable right of any organized group to seek lawful expression at the polls. Thus actuated, signers signed, not in great numbers but a fairly representative cross-section of Carmel. John Catlin signed (before he became Mayor); Lincoln Steffens, Frank Sheridan, Edward Kuster, and so on.

When the petition was filed in Salinas, the story went on the wires, was played up by city papers, went right across the country. The local correspondent responsible for most of the distorted publicity that goes out about Carmel tried weeks in advance to get the story, but somehow couldn't make connections, yet the petitions were in open circulation. Salinas scooped on what was "old stuff" in Carmel and when the story broke, the real story was missed. The real story is this: That, by the terms of the petition's innocent looking preamble, the signers declare themselves

"to represent the Communist party in California."

Edward Kuster, erstwhile lawyer, expert drawer of leases, and letter-writer extraordinary, was the first to have it drawn to his attention that something was amiss. It happened in Los Angeles, where on a recent visit he was greeted (coldly it is to be assumed) as a Communist. He countered with a general statement of the principles of political freedom involved—and was then shown a copy of what he had signed. That was different. So Mr. Kuster hied himself back to Carmel and over to Salinas, refusing to believe that he had signed any such thing. It was there right enough—no doubt about it: Represent the Communist party in California.

That was enough for Mr. Kuster; he dusted off his law books and *in propria persona* (which means all by himself) drew up a petition setting forth that he had been a good Republican for lo! these many years and fully desired to go on being one; that he signed the Communist petition "inadvertently, under mistake of fact and under misapprehension of the contents and legal intent of said petition." He further stated (as was the case with several other signers)—that he was not a registered voter anyway at the time of signing and therefore was unqualified to sign.

Similar applications are expected to follow.

5

## Watch Your Fireworks

Attention is drawn to the newly enacted regulations prohibiting use of fireworks in Carmel except on July third, fourth and fifth and then only on the beach. Possession of fireworks involves liability under the ordinance.

**D A N C E**  
**AT DEL MONTE**  
**FRIDAY AND**  
**SATURDAY EVENINGS**  
**HEAR**  
**ED FITZPATRICK, JR.**  
**AND HIS**  
**HOTEL DEL MONTE**  
**ORCHESTRA**  
**UNLOAD THEIR**  
**BATCH OF CHORDS!**

**DINNER—**  
**INCLUDING DANCING—**

**\$2.50**  
*(One dollar cover charge for those not taking dinner.)*

**NOTE:**

*Ed starts playing every night but Sunday next week*

**DANCE THIS SUNDAY**  
**NIGHT AT THE**  
**DEL MONTE LODGE**

**Now on**  
**ANNUAL SUMMER EXHIBITION**  
of the  
**CARMEL ART ASSOCIATION**  
**DENNY-WATROUS GALLERY**  
Continuing until July 9

*Catalogue in this issue.*

**RELIEF ACTIVITIES**

Mayor John Catlin and Robert Parrott represented Carmel at a meeting held in Monterey Tuesday evening to formulate plans for direction of relief activities on the Peninsula. Following is a summary of the plan adopted with particular reference to conditions likely to arise during the coming winter. First: To organize a general committee influential enough to command the respect of all contributors.

Second: To co-ordinate services of all present existing agencies and determine the extent of the need.

Third: To make a budget divided into months covering the period extending through the coming winter and to adopt methods of securing the needed funds.

Fourth: To decide if the entire Peninsula is to be handled through one general organization or if each incorporated division shall be handled separately.

Fifth: To consider probable sources of income.

Sixth: To employ a competent trained and paid man to manage the business affairs of the general committee and the operations thereof.

**AN UNDERSIZED ABALONE**

It would be easy—too easy—to mount the critical rostrum and dilate on what the Community Players might learn from their experience with "The Naughty Wife." Little remains to be said, however; and practically nothing to be "taught." Unless The Carmelite's private intelligence service is at fault the Community Players have already absorbed the lesson: Carmel does not want and will not budge to see that sort of thing.

"The Naughty Wife" was foredoomed by the "Abalone" touch.

That is a statement of fact more than an invitation to resuscitate a corpse. Any number of people could have told the Players what lay ahead—and some well-intentioned people tried to do so. But the Players are young as an organization—and there is a regular course to be run, as with kids—mumps, measles and abalone shells.

None of which is directed at the cast, for some conscientious though purposeless work was put in by them. They are due the apologies of whoever selected "The Naughty Wife," but at last reports no one can be found who will claim that honor.

J. C.

**NEAH-KAH-NIE STRING QUARTET**

**SUSIE PIPE** ————— FIRST VIOLIN  
**HUBERT SORENSEN** ————— SECOND VIOLIN  
**ABRAHAM M. S.** ————— VIOLA  
**MICHEL PENHA** ————— VIOLONCELLO

**NEAH-KAH-NIE REHEARSALS BEGIN SUNDAY EVENING**

The first open rehearsal of the Neah-Kah-Nie String Quartet will be held on Sunday evening, at eight o'clock, in the Denny-Watrous Gallery. These rehearsals are open to season ticket holders for the summer series. On Sunday evening, the Quartet will rehearse the Schumann Quintet, which Harold Bauer plays with them at the opening concert on July thirtieth. Ralph Linsley of Pasadena will play the piano part during these early rehearsals.

On every Monday and Thursday evening in the Gallery, at seven-forty-five, the orchestra rehearsals are being held, Michel Penha conducting.

An outline of the program for the summer concerts is given below:

July thirtieth: Harold Bauer, guest artist—Boccherini, Schumann.

August ninth: Henry Eichheim, Conductor—Bach, Boccherini, Mozart.

August sixteenth: All-Italian program—Assisting artists: Claire Upshur, soprano, Dene Denny, piano—Tartini, Respighi, Pizzetti, Casella, Zanella, Scomtrino.

August twenty-third: Weyert Moore, flute—Roussel, Rieti, Turina.

**BORN—**

—To Dr. and Mrs. R. A. Kocher, at Lane (Stanford) Hospital, San Francisco, Thursday, June twenty-third, a daughter.

## ART ASSOCIATION'S "ANNUAL"

A reception last Sunday afternoon inaugurated the annual summer exhibition of the Carmel Art Association, being held in Denny-Watrous Gallery. Following is the catalogue of the show:

- |    |                                  |                       |
|----|----------------------------------|-----------------------|
| 1  | Varied World                     | Charlotte E. Morgan   |
| 2  | Landscape                        | Frances Clark         |
| 3  | Hills in Springtime              | Arthur Hill Gilbert   |
| 4  | A Stiff Northwester              | Wm. Ritschel          |
| 5  | Valley Ranch                     | Armin Hansen          |
| 6  | The Red House                    | Burton S. Boundey     |
| 7  | A German Village                 | George Seideneck      |
| 8  | Jade Girdle Bridge, Pekin, China | Wm. C. Watts          |
| 9  | Portrait                         | John O'Shea           |
| 10 | Spring in the Hills              | M. DeNeale Morgan     |
| 11 | Carmel Mission                   | J. M. Culbertson      |
| 12 | The Road to the Point            | Ada Belle Champlin    |
| 13 | Carmel Valley                    | Homer F. Levinson     |
| 14 | Carmel Valley                    | Julian Greenwell      |
| 15 | Harvest Time                     | Royden Martin         |
| 16 | Ocean from Carmel Highlands      | Chas. Bradford Hudson |
| 17 | Still Life                       | Richard Taggart       |
| 18 | Village by the Sea               | Edda Maxwell Heath    |
| 19 | Mackerel Fishing                 | Paul Whitman          |

- |    |                           |                              |
|----|---------------------------|------------------------------|
| 20 | Still Life                | Roberta Balfour              |
| 21 | Free Market Day           | L. de Joiner                 |
| 22 | Mrs. James' Fox Terrier   | Elizabeth Strong             |
| 23 | Fish Woman of Vigo, Spain | Katharine O. Easton          |
| 24 | Carmel Bay                | Ferdinand Haasis             |
| 25 | Portrait                  | Celia Seymour                |
| 26 | Fishing Boats, Venice     | Catherine Seideneck          |
| 27 | Spring Blossoms           | E. G. Ward                   |
| 28 | Portrait                  | Mary Trevitt                 |
| 29 | Reflections               | Edith Heron                  |
| 30 | Pinnacle Peak             | Will Frates                  |
| 31 | Hardanger Fiord           | Wm. C. Watts                 |
| 32 | Monterey Oaks             | Edith Heron                  |
| 33 | Dry Dock                  | Armin Hansen                 |
| 34 | Carmel Bay                | Homer F. Levinson            |
| 35 | Roses of Spain            | F. Luis Mora                 |
| 36 | Magnolias                 | Wickliffe Covington          |
| 37 | A Spring Sketch           | I. Maynard Curtis            |
| 38 | Cinnerarias               | M. DeNeale Morgan            |
| 39 | Sketch                    | J. Vennerstrom Cannon        |
| 40 | Sketch                    | Oscar Larsen                 |
| 41 | Banana Blossoms           | Jessie Francis Short Jackson |
|    | Screen                    | Catherine Seideneck          |

## ART CENTER SHOW

Beginning next Monday, the Hagemeyer Studio, Ocean and Mountain View, will show a group of paintings sent from the Art Center in San Francisco.

Among the exhibitors will be Ben Cunningham, Victor Arnautor, Alvryne and Yliane Labaudt, Nils Gren, William Hesthal and Elizabeth Dougherty. The exhibit will remain until July fourteenth; studio hours, one to five.

## EDITH HERON EXHIBITS

An exhibit of water-colors by Edith Heron opens today at the Seven Arts Gallery and continues through June thirtieth. The Monterey Peninsula provides the majority of Edith Heron's subjects: fishing boats, adobes, the characteristic cypress. She has exhibited widely in California, her most recent show having been at Gump's in San Francisco.

The Seven Arts Gallery is open to the public from ten to five; next Sunday afternoon it will be open from one to six.

## LECTURE

A Christian Science lecture, entitled "Christian Scence: Humanity's Liberator" will be given by Charles V. Winn, C. S. B., of Pasadena, California, member of the Board of Lecture-ship of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts, under the auspices of First Church of Christ, Scientist, Carmel, on Sunday afternoon, June twenty sixth at three o'clock, in Sunset School Auditorium, Carmel. The lecture is free and the public is cordially invited to attend.

# The FOREST THEATER

Twenty-third Season

CAST OF 55

MAGNIFICENT SETTING

TICKETS—  
50c, 75c, \$1.00  
Plus Tax

FRIDAY—SATURDAY—SUNDAY  
**JULY 1 - 2 - 3**  
OSCAR WILDE'S WORLD-FAMOUS PLAY  
DIRECTED BY HERBERT HERON

DANCE OF THE SEVEN VEILS

**"SPREAD EAGLE"**

For what do most people go to the theatre? To be entertained. That is the thought which brought about the announcement that the play reading committee of the Carmel Community Players had chosen "Spread Eagle" as their choice for the play to be given at the Carmel Community Playhouse next week-end, despite the fact that the subject matter of the play is open to criticism.

"Spread Eagle" is a satirical play based on the beginnings of wars—it is the "What Price Glory" of the months long before the first gun of battle. In a foreword to the play, John Anderson, co-author of "What Price Glory," says, "If it were as easy to incite peace as it is war 'Spread Eagle' would be an international peace armament."

It is the various interpretations of the underlying motive of the play which have caused the discussion regarding "Spread Eagle."

In announcing "Spread Eagle" as the forthcoming production of the Players, a large cast is necessarily announced. It is more accurately termed an "all-peninsula" cast than ever before, even to the extent of numbering a name or so from other peninsulas than Monterey.

Among the familiar names appearing on the cast are Tom Fisher, last seen in "Sabotage"; Sam Ethridge, closely identified with a number of plays produced locally; Major "Chet" Shephard who is recalled as the Duke in "The Firebrand"; Milton Latham, another

local hit in a recent bit he played; Florence Dofson, who is remembered for her amusing work in "Beggar on Horseback"; J. R. Cockburn, Betty Hughes, Bud Hawkins, Mary Jepp and a number of others.

"Spread Eagle" is directed by Galt Bell. The dates for its presentation are June thirtieth, July first, second and third.

—M. H.

**MISSION FIESTA**

The one hundred thirty-fifth anniversary of the foundation of Mission San Juan Bautista will be celebrated Sunday. Featured on the day's program will be an original pageant, "The Bells of San Juan" with a cast of more than one hundred drawn from Hollister, Salinas, Gilroy, Watsonville, Santa Cruz, San Jose and San Francisco. An historical parade, Spanish musicale and barbecue are also on the program.

Funds realized from the fiesta will be used for the restoration and maintenance of the mission. Included in the building program for the coming year is the construction of a guest house at the mission, to be built from the adobe bricks gathered when the old San Juan Indian jail was dismantled.

The mission, originally founded by the Franciscan padres, has been in charge of the Maryknoll Fathers since 1928.

**BACK TO THE WAR**

Along with a multitude of similar afflictions, the Federal amusement tax came into effect on Tuesday. The rate is ten per cent on admission charges of fifty cents and over.

**THE CARMELITE: JUNE 23, 1932**

**TWO-PIANO RECITAL**

Not since Maier and Pattison played here several years ago has Carmel had a two-piano recital. Now come Phyllida Ashley and Aileen Fealy, booked for the Denny-Watrous Gallery tomorrow (Friday) evening.

In an "Examiner" comment, Redfern Mason wrote: "Four hand piano recitals are a rarity, for the art is difficult. Maier and Pattison have compassed it; but they are awaiting their successors. Perhaps Phyllida Ashley and Aileen Fealy are the predestined twain."

Phyllida Ashley and Aileen Fealy have been playing together for eight years; they have achieved unanimity and oneness in their work. Both artists have individual careers too well known in California to need elaboration. Phyllida Ashley numbers among her teachers Fannie Bloomfield Zeisler and Sigismund Slojowski. Aileen Fealy is equally gifted, studied abroad and at home to perfect her art.

During recent years they have filled concert engagements in coast cities and have appeared regularly on radio programs. Their youth and charm of playing have won them devoted audiences. Both young women are Californians, and a part of San Francisco musical life. Their program follows:

Sicilienne	Bach
Allemande	Couperin
Variations	Beethoven-St Saens
Three Episodes from the Carnival Des Animaux	St Saens
A night on the Bald Mountain	Mcussorgsky
Bourree Fantasque	Chabrier
Nuages	Debussy
Fetes	Debussy
Minuet from Suite L'Arlesienne	Bizet
Scherzo	Schumann
Spanish Rhapsody	Albeniz
Cordova	Albeniz
Staccato Etude	Rubenstein

**CARMEL IN THE MOVIES**

"Street of Women," first picture in which Gloria Stuart was assigned a part, has been released and is now playing Los Angeles, New York and way points. Kay Francis is starred; The Carmelite's ex-associate editor plays second lead; others in the cast include Roland Young and Alan Dinehart.

Gloria Stuart, under contract with Universal, was "borrowed" by Warner Brothers for "Street of Women."

Frank Sheridan has resumed commuting between Carmel and Hollywood. Down last week on a call from MGM; back on Friday; another call Saturday and he's still there.

**NEXT WEEK-END** June 30  
July 1:2:3

**SPREAD EAGLE**

*A Satire on the Inception of Wars*

GALT BELL DIRECTING

**Carmel Community Playhouse**

TICKETS ON SALE AT

CARMEL DRUG STORE

Telephone 10

STANIFORD'S

Telephone 150

**"SALOME" AT THE FOREST  
THEATER**

For twenty-two years the Forest Theater has existed and for twenty-two years it has been putting on plays. One of its abiding ambitions, harbored in vain until this year, has been to stage "Salome." It couldn't be done before because there was no Salome. But this year Salome has appeared in Carmel; and Herbert Heron, founder and one of the producing directors of Carmel's open-air theater, was quick to seize his opportunity. And so under the pines the grand old tragedy will be played—representing one of the most dramatic moments in history, made beautiful and ghostly by Oscar Wilde's memorable lines. Here the Jews and the Nazarenes argue and quarrel, Herod and his wife Herodias feast and bicker, the fanatic John the Baptist foretells the coming of the Messiah, Salome dances. . . . "How beautiful is the Princess Salome tonight. . . !" The young Syrian kills himself for love, and Herod slips in his blood and is terrified. Over the play looms a heavy omen-bearing cloud, a dark expectation.

Sibyl Leonard, who plays Salome, is a finished actress and dancer. She has done character and pantomimic dancing on the professional stage with the Keith and Orpheum Circuits, under the name of Muriel Worth. David Matzke will be the drunken and terrified Herod; Ella Winter his practical and nagging spouse; Charles O'Neal is John the Baptist; George McMenamin the Syrian captain; James Broughton, a young Stanford writer, the Page of Herodias. Albert Van Houtte leads the bickering Nazarenes, Hal MacChesney, Lloyd Weer and a large number of others form the strong supporting cast. Clay Otto is building the set which will have all the splendor of a pagan banqueting hall.

Charles O'Neal is assisting director, Eugene Watson is stage manager and the whole performance is being whipped into shape by the poetic imagination and dramatic genius of Herbert Heron.

Production dates are July first, second and third (Friday, Saturday and Sunday); tickets will be on sale early next week.

**AT THE GALLERY**

Grace La Rue, famed in other years as a musical comedy star, will appear at the Denny-Watrous Gallery Sunday evening July third in a variety program with which she is now touring the coast. She was here last year visiting Helen Ware and other friends.

YOU CAN LEARN HOW TO BE  
THE SCULPTOR OF YOUR  
OWN BODY

# HALLDIS STABELL

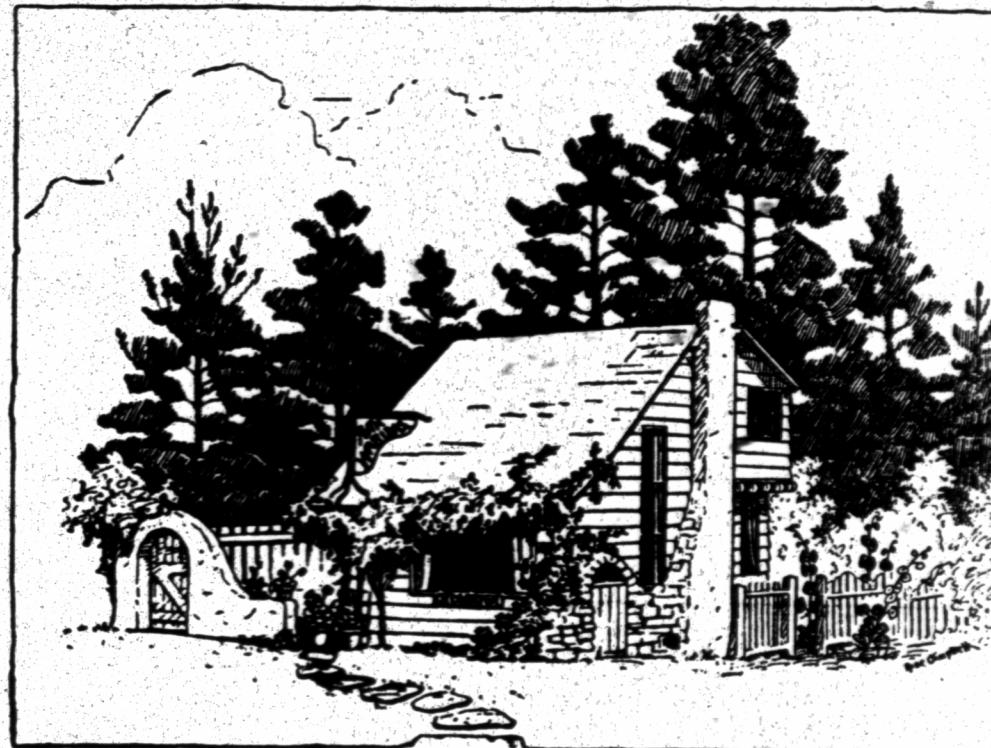
PHYSICAL EXERCISES

*Harmonious Development of the Body*

CLASSES for ADULTS and CHILDREN  
JUNE-SEPTEMBER

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## RUTH WARING · DECORATOR

. . . ANNOUNCES NEW SUMMER

CHINTZES FOR THE BEACH-

COTTAGE, CHARMINGLY GAY

AND MIRACULOUSLY WITHIN

FLATTENING PURSE-STRINGS—

SIXTY-FIVE CENTS AND UP

EIGHTH AND SAN CARLOS . . . CARMEL

## THE CARMELITE

J. A. COUGHLIN *Editor and Publisher*

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*\*\*\*The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.*

**Lincoln Steffens---continued**

A retired high-financier called. He was just back from the front, from New York, and he reported some interesting developments. "They" still have no plan. They do not know what bit us or what to do about it. He says—I doubt it,—but he says that some of them see that the capitalist has taken too much out of industry, too much interest for money, too much profits, too much and too high salaries and that the hope—which is hopeless to me—is that next time they will exercise more self-control and put more into wages and more back into the business. "American business men must learn what the Chinese know; that they must be honest," he said. But I say that they know now and say that honesty is the best policy. What they don't know is what honesty is. If they can take millions out of an industry, as they have, to found their funny families on; and take it legally under the guidance of their cunning lawyers, they think that they are honest. And he said, my reporter from these rich, feared that American businessmen will not have as much time as the Chinese had to learn good business. He reported that "New York" talked and believed in the inevitability of revolution. But he admitted that he had not seen or heard much from labor. I have, and I think it would be an amusement for the John Reed Club to meet and contemplate a crisis in which the workers saved capitalism from the stalking dread of the capitalist. Wall Street is less conservative than the American Federation of Labor; Ramsey MacDonal is "safer" than the Bank of England. Hitler—Mussolini. The people are all right; only the high financiers are all left.

But the John Reed Club must stop cutting rates for entertainment. Their charge of twenty-five cents for admission is too low; hurts our other shows. Their excuse is that they want to fix

it so that even the rich can afford to come to their meetings in these hard times. They do not understand that American propaganda has actually driven it into the heads of our consumers that low prices are an evil; what we are praying and starving for is the restoration of high prices.

¶

Richard Buhlig talked one night about Bach; and he was musical, Buhlig was. The second evening he let us hear him rehearse for his concert, and the music of Bach was—you know—musical. Then, on a third evening, he gave his concert and both Bach and the players were music. We "got" it, all, by that time. It is hardly possible for a layman to hear music like that the first time, and Denny-Watrous knew that and are providing for us a way to come to know music and to become Bach as Buhlig was that first night.

¶

Buhlig said something that pushes wider one's conception of liberty. He was talking about the law-bound inevitability of Bach's "Art of the Fugue;" an essay written without words in the mathematical repetitions of music. It gave the composer no liberty; every note was prescribed by the laws he was stating and illustrating; he had to do what he did. But—and this but is a flash of truth—Bach so loved to do what he loved to do; he was such a personification of the fugue, that his obedience to his and the fugue's laws was more than liberty. His composition was the very spirit of freedom pointing up from the perfection of natural mathematical law. Maybe it is in this idea that one can find the explanation of the sense of liberty the Russians have under their five year plan. But, no, there are Americans who feel free, and they are only the fitted result, not the composers of our less musical arrangement of society.

¶

"Scarface" turned out to be a good show for the kids. I took my boy to see it, explaining that that's the way things really are; pretty near. A gang story of bootlegging and wholesale murder, it leaves the police as heroes, defeated till the end, but I could tell the boy that the end was faked; that as a matter of fact, the police play in with the bootleggers who do business with respectable people and so set up a problem which grown-ups can't deal with, a growing problem with roots in moral ideals and immoral consequences to children and the law and politics. That picture is full of the facts teachers and parents don't tell

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the children. The machine-gun slaughterers kill off the stupid unimpiring illusions we teach kids, lies about life which prepare them for the disillusionment that make cynics of the intelligent and fools, Republicans, or Democrats of the prevailing dumb. The grown-ups of Carmel can't do much themselves; too late to learn. But we can give the children a chance to see things as they are, and the inspiration there is in the correct vision of a world full of ignorance, failures and a million jobs open to you to learn things unknown and to do things undone—by us. Yes, "Scarface" is the sort of picture Martin Flavin's Hollywood shou'd make to entertain adults and to instruct the children; in spite of the censorship and of parents and teachers. Why not? Why not tell the kids the truth?

¶

Would people be so free with their explanations of the conduct of others if they realized that they are explaining themselves. And their suspicions are illuminating, too, very, in the same way. It's lucky that we don't know how naked we look when we freely express ourselves, and we are not all lovely in the altogether.

¶

Mornings in those furnace-like towns of the Sacramento valley are cool, clean and lovely enough to make up for all the wheat-pouring heat of the day. The wetted lawns under the shade trees breathe comfort to you all the way to work and the thought of the burning day ahead, makes you appreciate the prophecies of the birds who also know what is to come.

¶

Horses riding would make a touching symbol for our times. It's a common sight on the highway: an auto-truck gliding along with a horse or two or more; and a man to steer. Reminds one of bankers riding farms, industries, business and politics. But we must go on as we are going till we have railroad trains riding on autos, as freight and passengers do now; and the dividends.

¶

Someone was asking what we could do about the politics in our musical and dramatic circles. My careless answer was to enjoy it; and to keep it out of our schools, our municipal government and our business.

¶

"Hoover Dam and vice versa," says Oliver Herford, the wit, in his "Examiner" column.

## The Story of Jeffers' First Venture into Print

*—as told by himself for "The Colophon," a bookish quarterly of more than ordinary merit and distinction:*

I am willing to tell the history of my first book, though it is not clear why it should interest anyone; certainly it does not interest me. In 1912 I came into possession of a little money, a little more than was immediately required, a novel experience. I had written verses, like almost everybody, and had not offered them to magazines, but it occurred to me that now I could get them printed. For the purpose I made acquaintance with an older author of verses who was somehow interested in a printing shop called the Grafton Publishing Company. I asked him to luncheon, drank with him, and showed him my typewritten little poems. I believe he really thought well of them, although it seems to me now an impossible generosity. It was arranged that they should be made into a book; I was very willing to pay for the manufacture of five hundred copies, and took away my manuscript to arrange it for the printer.

This was in Los Angeles; I lived rather solitary at one of the beaches twenty miles distant, and was too young for my age, and drank a good deal when I came up to town. At Redondo, on my way home in the evening, I left the electric car to visit a bar-room frequented by longshoremen friends of mine. I stayed there until the cars stopped running, and had to walk the three miles home. For several hours I had thought nothing about my verses, which only interested part of my mind, for I had no confidence in them. It was not until the next morning that I looked for the bundle of manuscript; which had been under my arm, but it must have been laid down somewhere, and was not to be found, either at home or in Redondo. The loss was not serious in any sense; not even serious for the moment, because I have always had an excellent memory for trifles, and every line and rhyme was lodged in my head, only needing to be typewritten again.

A name had to be found for the book, and discovering that all the verses were more or less amatory, I thought sadly of the conversation reported in George Moore's "Confessions of a Young Man," which I had lately read. "My dear Dayne, you always write about love; the subject is nauseating." . . . "So it is; but after all Baudelaire wrote about love and lovers; his best poem

. . ." "True, mail il s'agissait d'une chargone . . . there was a carrion in it, and that elevates the tone considerably." But I had no chargone in my verses, and was never witty, and could only think of the line in the "Song of Songs": "Stay me with flagons, comfort me with apples, for I am sick of love." So the small book was called "Flagons and Apples" a title much too big for it.

Something was said at the printing shop about sending out review copies; but my interest in the book was wan-nig, the irrational need of publication seemed to be satisfied by the printing, and nothing further was done.

Soon after this, life became more interesting than anybody's book; I went away to Seattle and left my four hundred eighty volumes in the printer's cellar. Twenty I had taken; I gave away three or four, and later burned the rest. I cannot remember how much time passed before a letter from the printer reached me in Seattle, asking what he should do with the volumes left on his hands. I told him to have them pulped, I remember thinking that perhaps their substance would save a young forest-tree from the paper-mills. But the honest printer wanted to cut my loss; he sold the whole edition to a second hand book shop, for twenty cents a piece, I cannot imagine how it was accomplished, and sent me the

check. Holmes Book Store—or was it Dawson's?—remained, of course, unable to resell their bargain; I have lately heard that they were reduced to giving away the volumes, and would broadcast them to be scrambled for, at auctions of other books.

I had had my printing and was satisfied for four years, until a new accumulation of verses began to trouble me. This time I thought of regular publication, and mailed my manuscript across the continent to the Macmillan Company, who astonished me with a favorable answer. This book was called "Californians"; it found no readers but it seems interesting that it found an excellent publisher at the first attempt. After this I wrote many verses but was entirely unable to get them published, and I am glad of that.

In 1920 or 1921 I wrote a story in verse called "Tamar;" and I have heard that it was sent in vain to publisher after publisher, but that is not true. It was offered to none; it was so lengthy that I believed no publisher's reader would look through it. "Tamar" was kept in a drawer until I saw a little advertisement by a New York printer, Peter G. Boyle, in the book-review section of the New York "Times." Boyle has since then retired from his business. The advertisement offered printing, not publishing, and my mind reverted to my

continued on page eight

### Departure

I've drowned so many times beneath the seas  
Of time, while wrestling with tumultuous  
Wild hours of hope, that now I find release  
From death beyond the call and tremulous  
Importuning of fragile resurrection.  
  
Below the golden drifts of sand I lie,  
Unmindful of the moving tide's direction,  
Beholding visions dreamt by those who die  
When azure dragons ride the snowy clouds  
And ivory buds of lotus come to bloom,  
Distilling vernal fragrance through the shrouds  
That held the dreaming earth in winter's tomb.

Remember me in spring, my lovely one,  
Until the blossoming of dreams is done.

—MICHAEL PARLOW

(Michael Parlow, whose work has previously appeared in The Carmelite, came up last week from Hollywood to remain in Carmel for the summer.)

JEFFERS

*from page seven*

folly of 1912, yet with differences. This time I had no extra money burning my pocket; on the other hand, it seemed to me that the verses were not merely negligible, like the old ones, but had some singularity, whether they were good or not. Perhaps, if they were printed, someone might look at them sometime—*babent sua fata libelli*—little books have such queer destinies. Boyle read "Tamar and Other Poems," and set a price on the printing, one that I knew was very moderate. He added some praise of "Tamar" that seemed to me excessive, but I learned later that he was sincerely enthusiastic about it. After several months of hesitation I told him to print, but only five hundred copies, not the thousand that he advised.

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A TELEPHONE (extension) in the kitchen, for easy answering when one is busy—

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How they help to make a smooth-running home!

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THE CARMELITE: JUNE 23, 1932

Rorty appeared in the "Herald-Tribune Books," Mark Van Doren wrote about it in "The Nation," and Babette Deutsch in "The New Republic."

I received a telegram from Peter Boyle saying that people wanted to buy "Tamar" and he had none to sell; then the big packing-box, as big as a coffin was dragged out from under the eaves and shipped back to New York. As it emptied, Boyle proposed to print a second edition, but on second thought he decided that a more established publisher might be to my advantage. He offered the book to Boni and Liveright, and it was reprinted in my "Roan Stallion" volume. It pleases me to think of Boyle's honesty and good will, and of the active generosity of Rorty, Mark Van Doren, George Sterling and some others, to a writer at that time perfectly unknown—to them.

To close the story, it appears that the Los Angeles bookshop which so recklessly bought the edition of "Flagons and Apples" had not been able to dispose of it, even by giving it away at auctions. There were still copies in the cellar; after "Tamar" was spoken of they were dug out and sold for more than they had cost. So now it has become impossible for me to buy them up and drown them, as I should like to do.

## Correspondence

To the Editor of The Carmelite:

It is an outrage, and The Carmelite, I am sure, will print my protest. Why, sir, is it allowed to one organization to charge twenty-five cents entrance for their meetings thus competing with perfectly legitimate fifty cent and dollar admission fees for other entertainments? If the movies reduce their admission fees further, the Golden State company will lose money. And if the Community Theatre, or the Gallery with its excellent concerts and high class artists, were to charge only twenty-five cents admission it would lower the standard of Art. It would lower the dignity of artists, really high class artists. Mr. Flavin realized this for he said himself at the beginning of his lecture that he was sorry he hadn't insisted on a higher admission fee. No sir I think it should be stopped, this giving of entertainment at a charge that people can afford and at which they can enjoy what they get. Good cheap entertainment! A crime. And from a radical organization too. That's how they're menacing capitalism.

Yours etc., for the status quo

AMERICAN

## *Merely Gossip*

by THE LAMP-POST

A famous San Francisco physician was down in Carmel last week-end. He sat around a morning in a Carmel house. About three in the afternoon he went to bed. "I'm worn out," he said, "never have I been in a place where there is so much going on. San Francisco is a small village in comparison."

† †

The University boys are at it again. While you are innocently and peacefully planting out zinnias or marigold, up they come and ask: "Have you heard that the editor of 'Cosmopolitan' has been changed?" And before you know it you are inextricably entangled in one more subscription to "Good Housekeeping" or "Delineator". . . . But you console yourself: "I'm helping send one poor boy to college. . . . maybe he'll be a great engineer or economist, and help the world in its hour of need."

† †

Alas for Carmel's innocence. The Lamppost in an enquiring mood got into conversation with one of these poor students, a tall, blonde, clean-cut, beautiful Adonis. "My father had twenty-five thousand dollars last year," he confided. "He didn't put any of that aside for his boy's education."

"Oh no, he bought a house, and a new Chrysler, and . . . ."

"If you don't get your two hundred dollars from this magazine racket you'll still go to the University?"

The beautiful blonde Adonis laughed. "Of course!"

Later on that afternoon the Lamppost saw a dear and generous Carmel old lady, whose yearly income is possibly fifteen hundred dollars, subscribe to two magazines she did not want, to send poor Adonis to college.

"I'm an economics student," said another, "and all this Russian business is hooey. They tell us so in college. Nobody will ever work if he can get more money than the other fellow. That's all anyone wants, to get more money than the other fellow. Now if I had my little Auburn down here, for instance, I could date up any of these girls. . . ."

The Lamppost suggested the poor youths go to a certain millionaire house in the vicinity. "We'd never get past the butler and the maid and the valet!" they laughed.

† †

And the owner of the magazines the

sympathetic ones subscribe to? Poor Mr. Hearst, Mr. William Randolph Hearst. . . .

And the material in the stories that are in these magazines? How the poor but honest maiden triumphs over the rich old-digger. . . .

It is only in Russia that propaganda is carried on.

## *Porter Emerson Browne*

### COMMENTS ON THE TIMES

A nation is like a bank. It looks all right up to, and including, the day it busts.

There are the same things visible—with slight changes perhaps, but the same things in the main. In a nation the same cities, trees, mountains, roads, buildings. In a bank the same desks, pens, tellers, officials and customers.

To find the true condition of a bank, you must get in the board room, with the directors. Then, and only then, will you learn that the bank is insolvent.

To find the condition of a country, you must get in the inner circles. Then, and only then, will you learn the true condition of affairs.

Most of us are so busy with our own affairs that we have neither time, inclination nor the analytical ability to get at the true inwardness of things. This is especially true of this country, which has had but one revolution. Mexico, which has had many, is different.

It is a moral certainty that, should you be in the inner circles at Washington today, you would find troubled, worried frightened men.

The tragedy of it is that these men are so unversed to things of this nature, commonplace elsewhere in the world, that they have neither the understanding nor the courage to fall back on the one defense that is theirs—martial law. Which means, of course, that, as a country, we are sunk.

But cheer up. All things, eventually, will work together for good. The one fly in the oatmeal is that none of us will be here to see it.

### "TRUMPETER'S TEA PARTY"

Reviewed by SALLIE HALLER, aged eight or thereabouts

Trumpeter is a little white elephant that lives in the jungle. He had a party and that's how the book was called Trumpeter's Tea Party. I thought the book was very good. Every child should read it.

## DOWN! GO S.P. FARES



### FOR THE 4TH OF JULY

Although these are not "Dollar Day" fares, they are less than the regular one-way fares, and about 32% less than last year's 4th of July rates! Tickets good on all trains leaving:

JUNE 30 & JULY 1, 2, 3, 4  
BE BACK BY MIDNIGHT JULY 12

This gives you almost two weeks for your trip.

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### NO CIVIL SERVICE VACANCIES

The United States Civil Service Commission is warning the public against paying money for "coaching" courses in preparation for Federal Civil Service examinations.

Schools which sell such courses under present conditions accept money under false pretenses, states the Commission. A purveyor of civil service courses is now under indictment in Iowa for false representation.

Comparatively few appointments are being made in the Federal Civil Service. Vacancies are invariably being filled by the transfer of those in the service or the reinstatement of those who have been in the service, wherever practicable.

It is seldom necessary to announce an examination. In most cases large registers of eligibles exist as a result of previous examinations; when an examination is announced, the applicants are usually hundreds of times in excess of the need.

### STATE PUBLICITY

California agriculture, industrial and commercial opportunities, recreational advantages, history and scenic beauty are covered in the 1932 edition of the California Blue Book, a state publication, soon to be ready for distribution. The book will be sold for three dollars per copy in order to cover production costs.

Heretofore the Blue Book has been published bi-ennially, but it contained only routine statistical data. This year a chapter is being devoted to each county; out of approximately eight hundred twenty-five pages, five hundred will be devoted to descriptive matter concerning the counties.

### ADULT EDUCATION

The Adult Education Summer School opened on Wednesday at the University of California, Berkeley, and continues until August third.

Started as an experiment in opening university life to adults without the necessities of credits and grades, the school has become a yearly institution and is now entering on its fourth year. It is conducted as part of the regular summer session at the University; enrollment may be made under the usual regulations.

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STUDENTS IN HIGH SCHOOL  
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### LIBRARY NEWS NOTES

by HORTENSE BERRY, Librarian

In a recent number of the "Pine Cone" in the editorial page was the comment:

"The library budget, too, should be carefully gone into for economical revision. Ours is a remarkably expensive library compared with those of other towns of our size."

It may be interesting for the author of this comment to know that members of the library boards of Watsonville, Salinas, Pacific Grove, and Monterey have visited our library at various times during the past three years for the purpose of getting statistics on the support, expenditures, and use of our Carmel library. In each case progressive steps have followed these visits, the support has been increased, the service expanded, or trained librarians installed. Each person with whom I talked expressed the hope that such interest and support as was evidenced in Carmel would eventually be aroused in his own community. The problem before those interested in libraries is not to return to the meagre standards of support established in the past but to raise those standards until each town can have the kind of library that really expresses the cultural level of its people. In July the annual report of the Library will be published in full. We earnestly hope all citizens will study our budget in detail, for we know that instead of making vague suggestions of curtailment they will recognize the wise economy practiced by the present Board, and realize that we want no more than we actually need to maintain in dignity the gift that has meant so much to all the people of this community.

#### New Children's Books at the Library:

Epper: *In My Zoo*. (True animal stories by this favorite of both adults and children).

Follett: *Magic Portholes*. (The true adventures of a mother and daughter in the South Seas).

French: *The Lance of Kanan*. (A charming new edition of this classic illustrated by Wilfred Jones).

Hader: *The Picture Book of the States*

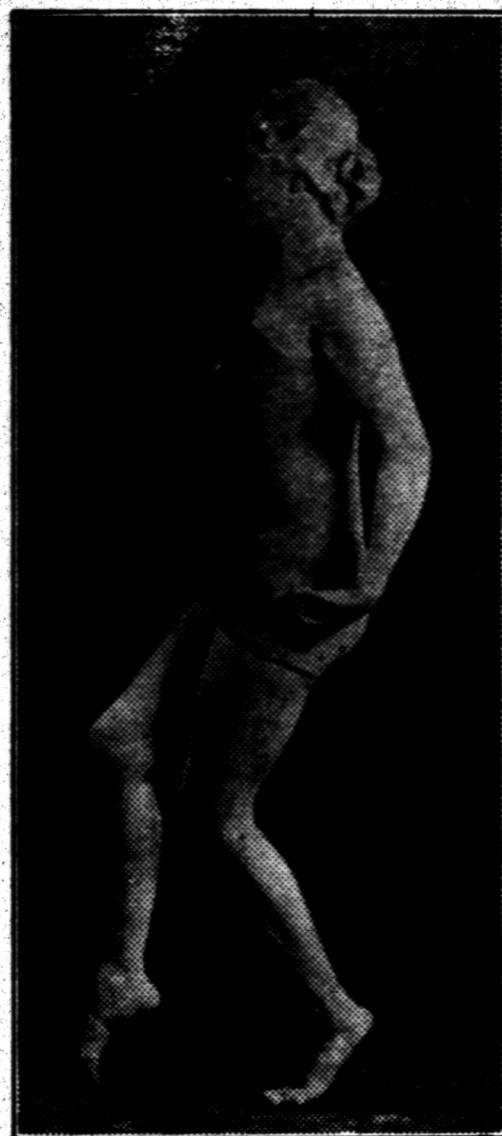
Marshak: *Black on White*. (The story of books).

Marshak: *What Time Is it?* (How time has been measured in the past).

Petersham: *The Christ Child*

St. Clair: *More About Max* (More stories of this little bear in his Yellowstone Park home.)

Skinner: *Debby Barnes Trader*

**HALLDIS STABELL—**

—exponent of "the harmonious development of the body" has commenced her annual courses of instruction at her studio on Mission street. Classes are now being formed; private lessons may be arranged if preferred. Halldis Stabell is a Carmel resident for half of every year and has a large following locally.

**FOR THE KIDDIES**

"Silver Streak," highly-trained German police dog, stunt actor in the movies, will be at the Denny-Watrous Gallery Saturday afternoon at three o'clock to put on a show, aided by his master Captain Perry Rowe. There will be an especially low admission charge for children.

I

From all things having torn illusion  
I shall have it now to wrap about myself.

II

**TORRENT**

You stirred within me elemental forces  
Difficult to hold in check  
As spring-burst floods that channel  
down the mountains  
Find no promised causeway  
Leave the country barren, ridged.

—Maxine Abbott Cushing.

**SUNDAY CONCERTS AT  
WOODLAND THEATRE**

Sir Hamilton Harty will conduct the San Francisco Symphony Orchestra in an outdoor concert at Hillsborough next Sunday.

Harty will appear in the double role of composer and conductor, as two of his own works are included in the afternoon's offering.

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OPPOSITE P. O., CARMEL

Friday, June 24 at 8:30 p.m.—Phyllida Ashley and Aileen Fealy—two-piano recital.

Saturday, June 25 at 3 p.m.—"Silver-Streak," German police dog from the movies. Adults, 25c. children, 10c.

Sunday, June 26, at 8 p.m.—First Open Rehearsal of the Neah-Kah-Nie String Quartet. (Schumann's Quartet.) Open to holders of season tickets for summer series.

Sunday, July 3—Grace La Rue, vaudeville headliner, musical comedy star, in dramatic song recital.

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FREE LECTURE ON

**CHRISTIAN SCIENCE**

by

CHARLES V. WINN, C. S. B., of  
Pasadena, California

Members of the Board of Lectureship  
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IN SUNSET SCHOOL AUDITORIUM  
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AT 3:00 O'CLOCK

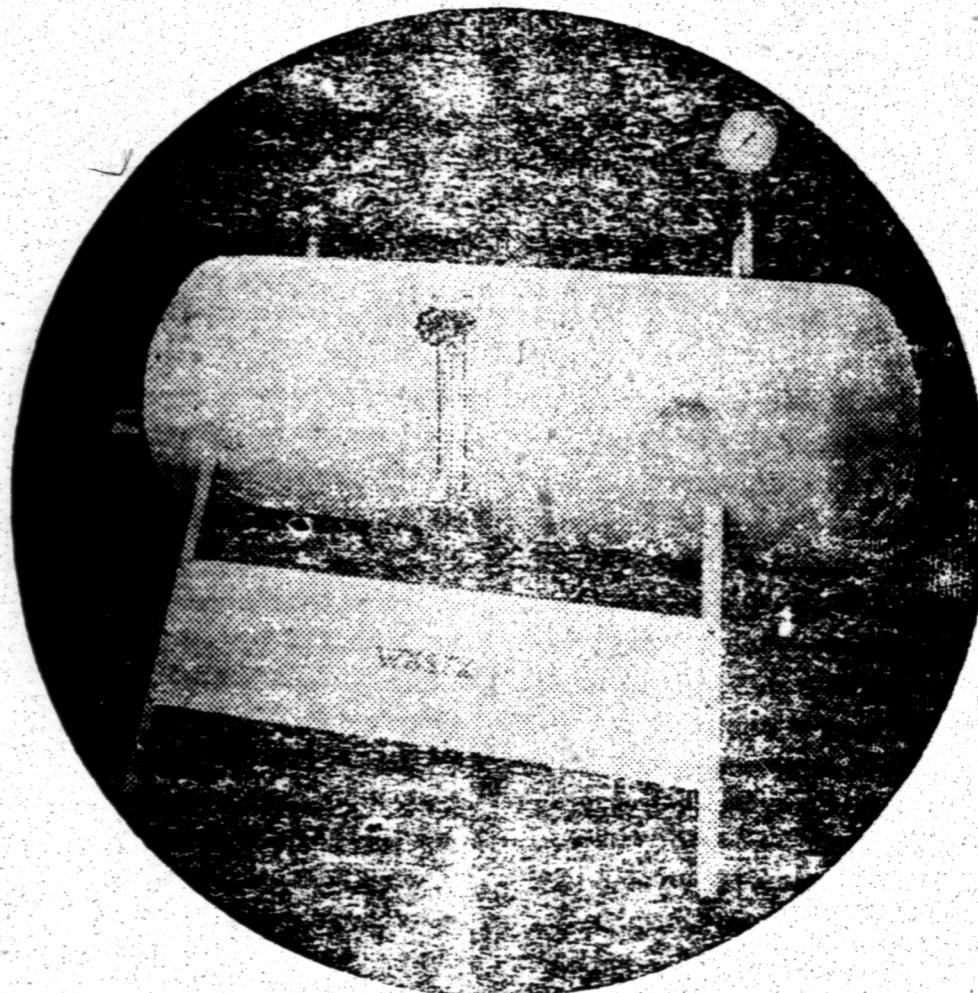
*The Public is cordially invited*

**WARNING!****FIREWORKS IN CARMEL**

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For as little as \$12.50 down a Wesix Steam Boiler will be delivered to you complete, including insulation, pressure gauge, safety valve, water glass, and automatic electric cut-out. To increase your dairy profits as others are doing, take advantage of this special offer before it is withdrawn June 15, 1932. For complete details, get in touch with a Rural Power Representative through our nearest office.

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Wood-cut by Jean Burke

## CARMEL AT THE DOG SHOW

The Peninsula's ninth annual dog show at Del Monte brought out over three hundred entries, representing forty-one breeds. Monterey county entries included "Sir Crombi," "Lady Pat," and "Mickey," English setters owned by Dr. David Matzke; Elaine Carter's shepherd, "Diane"; and a Welch terrier puppy, shown by C. F. Curry, Jr. of Pacific Grove. Miss Marion Kingsland's Welch terriers won "best of the breed"; a Carmel summer resident, Louise Toby Green, showed a griffon and a cocker spaniel; Stuart Haldorn and Mrs. McKim Hollins entered Schnauzers; W. A. Moore of Salinas, a Springer spaniel; Mrs. James Murray of Monterey, a Basset hound; W. V. Schmidt, of Monterey, a wire-haired fox terrier; Mrs. Mabel C. Sampson, of the Blue Bird, entered her wire fox terrier puppy, "Show Girl," a promising youngster from famous lineage. Another Welch terrier from Carmel was shown by George Webb. "Pint O' Scotch," owned by Katherine Weed of Del Monte, earned ribbons in Scottish terrier group.

Will Campbell's Russian wolf-hound, "Kniaz Bielyi Molnia," won top honors, going "best of the breed" and receiving a silver cup, six ribbons and the coveted Purple, adding another point toward his championship. He was defeated for best sporting hound in the show by an English importation. "Kniaz" recently earned top honors at the Ambassador Show, the San Bernardino Show, and the Flintridge Country Club Pasadena Show.

Judges at Del Monte included George Cranfield, who is on his way to Australia to judge three shows. Mrs. C. Halsted Yates and Mr. Charles Marsh Brown were on the bench show committee. Exhibitors praised the beauty of the location on the Del Monte grounds, and the luncheon served by the ladies of the Humane Society.

—CONTRIBUTED